

# In the World of Music and Musicians

## Uses to Which Folksongs Have Been Put by Composers

Creation and Collection of the Melodies Made by the People; Ancient Rites and Children's Games; a New Book of Creole Songs

By H. E. Krehbiel

The creation of true folksongs has ceased, we think, throughout the civilized world owing to the almost universal abolition of the conditions which are essential to it. Vast popular upheavals, however, are still in progress, and we do not know what they are producing in the way of songs which shall some day come under the ken of the studios collector. Perhaps there are singles as yet unexplored, though within easy reach. English and American collectors have brought us surprises even within the last decade, though their specimens have contributed more to quantitative than qualitative analysis. The German, French and Italian collectors brought their labors to a conclusion long ago. No doubt much remains to be done in Russia and the vast regions in which from time immemorial Slavic influences have been at work. Yet the richest treasure of folksongs which the world possesses is that which has come from Russia, and this is due not wholly to the collections which have been made, but to the circumstance that Russian composers have put the precious melodic material which has been mined by their collectors to such excellent artistic use. They not only have been quicker and more generous in recognizing its value than any other school, but they have been franker and more ingenious in its exploitation.

The Folk Music

In "Sneegurochka" It will, perhaps, surprise many of the thousands of people who have been thrilled by the music of "Sneegurochka" at the Metropolitan to learn that much of it was taken by Rimsky-Korsakov straight from the lips of Russian peasant folk; that the people of the fields, the birds of the woods, even a feathered songster kept prisoner in a cage in the home of his parents, were his collaborators in the musical setting of the fairy tale. If the artistic management of the Metropolitan company were sufficiently informed about popular customs which have come down to the Russians of to-day from a period antedating Christianity in the great White Kingdom, we might even be privileged to see the action which ought to accompany some of the songs which were once a part of pagan ritual, and thus get a glimpse, which is now denied us, of the symbolism which has been beautifully crystallized in Ostrovsky's drama and Rimsky-Korsakov's music.

There are incidents in "Sneegurochka" which would be paralleled in American author were to write an opera in which some of the sidewalk names of our children were introduced in their integrity of text, music and action—names like "Oats, Pease, Beans," "Little Sally Waters," or "London Bridge." For instance, that might seem an extremely naive procedure to a people who have lost all youthful vigor of imagination and an inspiring emotionality, as we have, but otherwise it would differ in nothing from what Russian artists like Borodin, Moussorgsky, Rimsky-Korsakov and others have done in their operas and ballets. One great difference in the popular attitude toward such games here and in Russia is that we have relegated them to children and are permitting them to forget them, whereas in Russia they are sung and played by adults. We give no thought to their origin and they are no longer associated with anything in our mature life. The Russians do not recognize in them relics of ritual or ceremony performed by their pagan ancestors, but have preserved their association with ceremonial and customs which have come down from prehistoric days—with seasonal festivals and the circumstances attendant on births, betrothals, marriages and deaths. It is for this reason, perhaps, that the old songs and ceremonies have remained warmly enshrined in the hearts of the vast multitude, and perhaps the subconscious affection of the cultivated classes. Whatever the reason, the impulse which has led the composers of Russia to preserve the folksongs of the people and bestow as rich an artistic

raiment upon them as their plastic artists do upon their icons has brought delight to the world and given Russian music an extraordinary influence. It has even made the critic wonder whether an excessive measure of creative genius had been bestowed upon a people who less than one hundred years ago were still dependent upon their neighbors for their culture in secular music. Their church music dates back a millennium, but it was not until near the middle of the nineteenth century that Verstofsky and Glinka planted the seeds of a national opera.

### A New Collection Of Creole Songs

However, it was not our purpose when we began writing to discuss Russian music any further than to call attention to some of the uses to which Russian folksongs have been put. We have referred to their employment in opera, where, when they do not supply the melodic material, they (as in "Sneegurochka") provide a type for the inventions of the composer. The extent to which they have influenced symphonic composition has often been pointed out. A more ingenious use of them appears in such pieces as Liadoff's arrangement of folksongs for orchestra—short pieces in which the melody appears in its integrity, but clothed with characteristically beautiful and expressive harmonies and instrumental inventiveness. Why has not something of this kind been attempted with the folksongs which are native to America? The query occurred to us when we opened a pretty volume recently published by G. Schirmer, entitled "Bayou Ballads: Twelve Folk-Songs from Louisiana. Texts and music collected by Nina Monroe. Edited with the collaboration of Kurt Schindler." The songs did not present themselves as strangers, for we have known some of them for forty years. But here is an interesting fact about them: they are creole songs, and it was while we were in a manner collaborating with George W. Cable, the tremendously popular author of "Old Creole Days," that we sent some creole tunes to John van Broekhoven in Cincinnati for use in a suite for orchestra which was to be played at a celebration by the Music Club. Mr. Broekhoven wrote the suite, and it was played in May, 1886, in Cincinnati and afterward in other cities. Mr. Theodore Thomas once putting it on a program, we believe. Creole tunes had been utilized by Gottschalk in some piano-forte pieces, but Mr. van Broekhoven's suite, we believe, was the first experiment in an orchestral setting of them. Since then they and Afro-American tunes have been set by Henry F. Gilbert (whose ballet at the Metropolitan Opera House, "The Dance in Place Congo," was designed as a concert suite) and others. Mr. Burleigh has set a number of Afro-American folksongs for voice and piano-forte, but we are still waiting for a composer with the skill of a Liadoff to give artistic orchestral settings to some of our native gems.

Mrs. Monroe prefaces her collection with a short essay highly appreciative of their value but not remarkable for original thought. A considerable portion of it, indeed, is paraphrase of observations which she found in the book which also includes some of the songs which she publishes. Some of these songs ("Gardie la piti Mi-lle-ta") are in "Afro-American Folksongs" have a more natural structure in other collections. There is a descriptive note, also, for each song. A bit of information which probably will be new to many who read this is the statement that "Old Boscoyo's Song," as it is called in New Orleans ("Michele Préval"), is in some way connected with "boscoyo," meaning "the protruding, knotty root of a cypress tree." We never knew why the song had its title, but have imagined that somebody named Boscoyo had something to do with the origin or early popularity of the satire. Mrs. Monroe also says that black nurses sang the song when giving their charges a bath, and that the refrain "Bou-djoun, bou-djoun" was the signal for the plunge into the tub.



## Caruso Memorial Concert Will Be Given Next Sunday

Leading artists, nearly all of whom appeared with Caruso, will pay homage to the memory of the tenor at a special concert at the Metropolitan Opera House next Sunday afternoon.

The concert will be for the benefit of the Caruso Memorial Foundation, which is raising an endowment of \$1,000,000 for a national memorial dedicated to the work of assisting talented and deserving students of music in America and of promoting wider public appreciation of music.

The artists who have already promised to appear include Luciezia Bori, Geraldine Farrar, Amelita Galli-Curci, Jeanne Gordon, Margaret Matzenauer, Rosa Ponselle, Mario Chamlee, Giuseppe Danise, Giuseppe De Luca, Adamo Didur, Beniamino Gigli, Orville Harold, José Mardones, Giovanni Martinelli and Leon Rothier.

The Metropolitan Orchestra will accompany the artists under the baton of six conductors—Giuseppe Bambaschek, Arturo Bodanzky, Louis Hasselmann, Roberto Moranzoni, Gennaro Papi and Giulio Sesti.

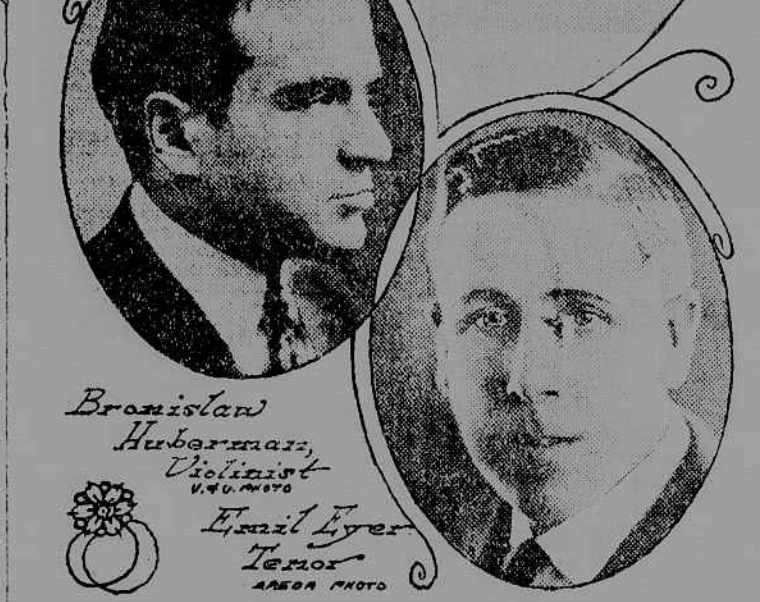
Otto H. Kahn, in announcing the benefit performance, calls attention to the fact that it would be an expression of the interest of the Metropolitan and its artists in the plan for a practical and appropriate memorial tribute to the great tenor.

John Aspegren, chairman of the executive committee of the foundation, states that the program is now being prepared under the guidance of Giulio Gatti-Casazza, and will be made public later in the week.

The national committee of the foundation, in whose behalf the concert will be held, includes President Harding as honorary chairman and Mrs. Enrico Caruso as honorary vice-chairman.

The active officers include Paul D. Cravath, president; Otto H. Kahn, Dr. Antonio Stella, Harry Harkness Flagler, Colonel W. L. Peel, of Atlanta, Ga., and William Butterworth, of Moline, Ill., vice-presidents; Mrs. Helen Hartley Jenkins, secretary; Felix M. Warburg, treasurer, and John Aspegren, chairman of the executive committee.

The movement already has been extended to various states and has the cooperation and support of many artists, music patrons, music clubs and music associations. The Governors of Colorado, Kansas, Massachusetts, Michigan, Nevada and Virginia have accepted the honorary chairmanships of the state committees now being appointed. John McCormack is chairman of the artists' national committee, which is being formed for the purpose of directing artists' activities in the interest of the fund.



## Calendar for the Current Week

**SUNDAY**—Aeolian Hall, 3 p. m., concert by the New York Symphony Society; Carnegie Hall, 3 p. m., concert by the New York Philharmonic Orchestra; City College, 4 p. m., organ recital by Samuel A. Baldwin; Cooper Union, 3 p. m., composer's concert; 8 p. m., concert by the American Orchestral Society; Metropolitan Opera House, 3 p. m., song recital by Amelita Galli-Curci; 8:30 p. m., opera concert; Hippodrome, 8:15 p. m., song recital by John McCormack; Town Hall, 3 p. m., piano recital by Bachaus; 8:15 p. m., song recital by Emil Eyer, tenor.

**MONDAY**—Aeolian Hall, 8:15 p. m., concert by the Beethoven Association; Carnegie Hall, 8:30 p. m., concert by the Paulist Choir and assisting artist; Town Hall, 8:15 p. m., song recital by Helen Levenson; Manhattan Opera House, 8 p. m., German opera, "Tannhauser"; Metropolitan Opera House, 8 p. m., Italian opera, "Aida."

**TUESDAY**—Aeolian Hall, 3 p. m., piano recital by Serge Prokofiev; Carnegie Hall, 8:30 p. m., piano recital by Rachmaninoff; Metropolitan Opera House, 8:30 p. m., concert by the New York Philharmonic Orchestra; Manhattan Opera House, 8 p. m., Russian opera, "The Love for Three Oranges."

**WEDNESDAY**—Aeolian Hall, 3:15 p. m., song recital by Margherita Valdi, soprano; Carnegie Hall, 3 p. m., violin recital by Josef Borissoff; 8:15 p. m., violin recital by Bronislaw Huberman; Town Hall, 8:30 p. m., recital by Yvette Guilbert; City College, 4 p. m., organ recital by Samuel A. Baldwin; Manhattan Opera House, 8 p. m., Italian opera, "The Jewels of the Madonna"; Metropolitan Opera House, 8 p. m., French opera, "Le Roi d'Ys."

**THURSDAY**—Aeolian Hall, 8:15 p. m., sonata recital by Francis Moore, pianist, and Hugo Kortschak, violinist; Carnegie Hall, 3 p. m., concert by the New York Symphony Society; Manhattan Opera House, 8 p. m., French opera, "Thais"; Metropolitan Opera House, 2 p. m., German opera, "Lohengrin"; 8 p. m., French opera, "Manon."

**FRIDAY**—Hotel Biltmore, 11 a. m., music by Rosa Raisa, soprano, and Giacomo Rimini, baritone; Aeolian Hall, 3 p. m., song recital by Elise Gagneau, contralto; 8:15 p. m., piano recital by Serge Prokofiev; Carnegie Hall, 8:15 p. m., concert by the New York Symphony Society; Town Hall, 3:30 p. m., concert by the Friends of Music; Manhattan Opera House, 8 p. m., Italian opera, "Pagliacci"; Metropolitan Opera House, 8 p. m., Russian opera, "Sneegurochka."

**SATURDAY**—Aeolian Hall, 3 p. m., piano recital by Ernest Hutcheson; Carnegie Hall, 2:30 p. m., Young People's concert by the New York Symphony Society; 8:30 p. m., concert by the New York Philharmonic Orchestra; Town Hall, 3 p. m., concert by Alfred Mirovitch, pianist, and Josef Press, cellist; Manhattan Opera House, 8 p. m., German opera, "Salome"; Metropolitan Opera House, 2 p. m. and 8 p. m., Italian opera, "The Barber of Seville," "Don Carlos."

## Delayed Premiere And "Thais" Among This Week's Operas

Two more weeks remain of the Chicago opera season at the Manhattan Opera House before this organization enters upon its transcontinental tour.

Miss Gardien has chosen for the coming week operas by French, Italian, German and Russian composers, but with the first three languages only represented, as Prokofiev's postponed novelty will be sung in French.

Wagner's "Tannhauser" will be repeated to-morrow night, with the same cast as before, including Rosa Raisa, Cyrena Van Gordon, Richard Schubert and Joseph Schwartz.

Leonov's "Pagliacci" will have its second hearing on Friday night, with Claire Dux Ulysses Lappas and Georges Baklanoff in the cast, followed by John Alden Carpenter's ballet, "The Birthday of the Infanta," interpreted by the Messrs. Pavley and Oukrinsky with their corps de ballet. Pietro Cimili will conduct the opera and Isaac Van Grove the ballet in this program.

Wolf-Ferrari's "The Jewels of the Madonna" will be heard for the second time on Wednesday night with the usual cast, including Messrs. Raisa and Claessens and Messrs. Lamont and Rimini.

The first presentation for this season of Massenet's "Thais" is scheduled for Thursday night, with Mary Garden in the title role and a familiar cast, including Mme. Claessens, Messrs. Martin, Dufrance and Nicolay, Gabriel Grovlez, conductor.

The second performance of Verdi's "Rigoletto" is announced for Friday night, with Edith Mason, Mme. Pavloska and Messrs. Schipa, Schwarz, Lazzari and Nicolay again in the cast and Giorgio Polacco as conductor.

Serge Prokofiev's new opera, "The Love for Three Oranges," delayed here for the first time on Tuesday evening with Nina Koshets, Russian contralto, in her operatic debut here, and Messrs. Pavloska, Schneider, Duseau, Paperte, Falco, Messrs. Mojica, Cotreuil, Beck, Dux, Deferre, Dufrance, Wolf, Nicolay, Olivier and Uhl in the cast, and conducted by the composer, Mr. Prokofiev.

Strauss's "Salome" will have its third presentation on Saturday night with the same cast as before including Miss Garden, Mmes. Reynolds and Paperte and Messrs. Martin, Dufrance, Mojica, Dux, Olivier, Deferre, Lazzari, Nicolay, Cotreuil and Payan, conducted by Mr. Polacco.

## Gala Concert to Complete Funds for Damrosch Society

A group of New Yorkers announce a gala concert at Carnegie Hall on Monday evening, February 27. They are combining three of the great symphony orchestras—the New York Symphony Orchestra, the Philadelphia Orchestra and the New York Philharmonic Orchestra—and will make for the night a mammoth orchestra of 225 men, led in turn by Bodanzky, Coates, Mengelberg, Stokowski and Stransky. The concert is to be given for the completion of the funds for a Walter Damrosch fellowship of music in the American Academy in Rome, and also in honor of the anniversary of Mr. Damrosch's arrival with his father, the late Dr. Leopold Damrosch, in this country fifty years ago. One of the evening's features will be the presentation to Mr. Damrosch of a bronze plaque of himself that has been designed by Mrs. Harry Payne Whitney. Mrs. Henry Fairfield Osborn heads the executive committee for this concert, with her aids: Mrs. Harry Alexander, Mrs. Newbold LeRoy Edgar, Mrs. Charles S. Guggenheimer, Mrs. Henry Fairfield Osborn Jr., Mrs. William K. Vanderbilt 2d, Mrs. Harry Payne Whitney, Edward W. Bell, Harry Harkness Flagler, Otto H. Kahn, Clarence H. Mackay, Eugene Noble and Alexander Van Rensselaer.

## Special Matinee to Open 14th Week At Metropolitan

The Metropolitan Opera's fourteenth week of the season will open to-morrow afternoon with a Lincoln's Birthday matinee performance of "Madama Butterfly," sung by Mmes. Farrar and Messrs. Crimi and Scotti. Mr. Moranzoni conducting.

In the evening "Aida" will be the hit with Mmes. Muzio and Matzenauer and Messrs. Martinelli, Danise and Mardones. Mr. Moranzoni will conduct.

Other operas this week will be: "Le Roi d'Ys" on Wednesday evening, with Mmes. Alda and Ponselle and Messrs. Gigli, Danise and Rothier. Mr. Hasselmanns conducting.

"Lohengrin" on Thursday afternoon, with Mmes. Jeritza and Matzenauer and Messrs. Sembach, Rozsa, Leonhardt and Gustafson. Mr. Bodanzky conducting.

"Manon" on Thursday evening, with Mmes. Farrar, Miriam, Egerer, Telva and Savage and Messrs. Chamlee, Scotti and Whitehill. Mr. Hasselmanns conducting.

"Sneegurochka" on Friday, with Mmes. Bori, D'Arle, Anthony and Delaunoy and Messrs. Harold, Bada, Laurenti and Rothier. Mr. Bodanzky conducting.

"The Barber of Seville" will be this week's Saturday matinee, with Mmes. Galli-Curci and Berat and Messrs. Chamlee, De Luca and Mardones. Mr. Papi conducting.

"Don Carlos" will be given at popular prices Saturday night, with Mmes. Ponselle and Gordon and Messrs. Martinelli, Danise and Didur. Mr. Papi will conduct.

## Applications for American Academy To Be Filed by Mar. 1

Applicants for admission to the competition for the fellowship in musical composition to be awarded by the American Academy in Rome are required to file with the secretary of the academy, not later than March 1, 1922, an application, together with letters of reference as to character, education and artistic ability. They must also

submit, not later than Mar. 1, 1922, two compositions, one either for orchestra alone or in combination with a solo instrument, and one for string quartet or for some ensemble combination such as a sonata for violin and piano, or for violin, cello and piano, or possibly for some less usual combination of chamber instruments. The compositions submitted should show facility in handling the larger instrumental forms, such as the sonata form or free modifications of it. A sonata for piano-forte or a fugue of large dimensions will be accepted, but songs and short piano-forte pieces will not be considered.

The award will be made only to a musician of exceptional promise already thoroughly trained in technique. Manuscripts should bear not the name of the composer, but a pseudonym, and should be accompanied by a sealed envelope bearing on its face the pseudonym and containing within the name and address of the sender. Manuscripts and all communications should be addressed to the Secretary of the American Academy in Rome, 101 Park Avenue, New York City.

WOLFGANG AMADÉE MOZART MUSEUM LEAGUE OF AMERICA ASSOCIATION

**TOWN HALL, TODAY BACHAUS**

**CARNEGIE HALL, TO-MORROW AFT. HEIFETZ**

**TOWN HALL, SUNDAY AFT. SCHNITZER & SCHMULLER**

**TOWN HALL, MONDAY AFTERNOON, FEB. 20, 3 IVOGUN**

**TOWN HALL, TUESDAY AFT. LOUISE VERMONT**

**CARNEGIE HALL, WED. AFT., FEB. 22 HOFMANN**

**CONCERT DE DANSE MAURET**

**DANIEL MAYER announces CARNEGIE HALL, WED. AFT., FEB. 15**

**JOSEF BORISSOFF**

**TOWN HALL, SUNDAY EVE., FEB. 19 ERNA RUBINSTEIN**

**TOWN HALL, SUNDAY EVE., FEB. 26 ELENA GERHARDT**

**CARNEGIE HALL, MONDAY EVE., FEB. 27 GALA CONCERT**

**THREE GREAT SYMPHONY ORCHESTRAS COMBINED New York Symphony Orchestra The Philadelphia Orchestra New York Philharmonic Orchestra**

**Under the Direction of ARTUR BODANZKY ALBERT COATES WILHELM MENGELBERG LEOPOLD STOKOWSKI JOSEF STRANSKY**

**TO ESTABLISH A PERPETUAL FELLOWSHIP IN THE AMERICAN ACADEMY IN ROME TO BE KNOWN AS THE WALTER DAMROSCH FELLOWSHIP OF MUSIC**



Pianist Metropolitan Opera Concert

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**AEOLIAN HALL, SAT. AFT. FEB. 18 HUTCHESON**

**AEOLIAN HALL, MON. AFT. FEB. 20 BRYANT**

**TOWN HALL, THURS. EVE. FEB. 23 MARIE NOVELLO**

**AEOLIAN HALL, FRI. AFT. MAR. 10 EHYL HAYDEN**

**HAENNEL and JONES ANNOUNCE AEOLIAN HALL, TUES. AFT. FEB. 14, 8:00. FRI. EVE. FEB. 17, 8:15. TWO PIANO RECITALS BY SEBASTIAN PROKOFIEFF**

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